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No. 4568.

SATURDAY, MAY 15, 1915.

PRICE
SIXPENCE.

REGISTERED AS A NEWSPAPER.

Societies.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)

An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, May 20, 1915, at 5 P.M. at 22, RUSSELL SQUARE, W.C., when the Rev. P. H. DITCHFIELD, M.A. F.R.Hist.S., will read a Paper on 'THE ERRORS OF MACULAY IN HIS ESTIMATION OF THE SQUIRES AND PARSONS OF THE SEVENTEENTH CENTURY.'

H. E. MALDEN, Hon. Secretary.

THE FOLK-LORE SOCIETY.—A MEETING of the SOCIETY will be held at UNIVERSITY COLLEGE, Gower Street, W.C. on WEDNESDAY, May 19, at 5 P.M., when a Paper, entitled 'AN IRISH FESTIVAL' (with Musical Illustrations), will be read by Mr. A. MARTIN FREEMAN.

F. A. MILNE, Secretary.
4, New Square, Lincoln's Inn, W.C. May 6, 1915.

Lectures.

ROYAL HISTORICAL SOCIETY.—A LECTURE will be given by the Hon. J. W. FORTESCUE, F.R.Hist.S., on 'THE LAST GREAT WAR (1793-1814) AND THE PRESENT,' at the Society's House, 22, RUSSELL SQUARE, W.C., on FRIDAY, May 21, at 8.30 P.M.

SOCIETY OF FRIENDS.

The SWARTHMORE LECTURE for 1915,

Entitled

THE QUEST FOR TRUTH,

Will be delivered by

SILVANUS P. THOMPSON, F.R.S.,

At the

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WESTMINSTER SCHOOL CHALLENGE.—An EXAMINATION to fill up vacancies in SCHOLARSHIPS and EXHIBITIONS will be held on JUNE 23, 24, 25. For particulars apply, by letter, to THE BURSAR, Little Dean's Yard.

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SATURDAY, MAY 15, 1915.

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LITERATURE

A History of Events in Egypt from 1798 to 1914. By Arthur E. P. Brome Weigall. (Blackwood & Sons, 10s. 6d. net.)

As an excuse for this divagation into modern politics Mr. Weigall tells his "fellow-workers" that he does

"not see how an Egyptologist can hope to understand the ancient inhabitants of the Nile Valley unless he make some study of their modern descendants. . . . No antiquarian can expect to interpret rightly the events of Egypt's mighty past unless he has been an interested spectator in Egyptian actions in modern times."

With due respect, this is mere flim-flam. It would be simpler to say that, living many years in Egypt as Inspector-General of Antiquities, Mr. Weigall naturally took an interest in what was going on around him, heard much talk among politicians and administrators, and many good yarns, and put some of this into articles in the periodical reviews; and that the present prominence of Egypt in the public mind suggested the incorporation of these articles in a more permanent form whilst "the iron was hot." But really no apology was required for so entertaining a book. It is true there are endless books on the subject, and Mr. Weigall's is no history; but it is a series of very amusing, and sometimes brilliant, sketches of the men who, as the phrase is, "made" Egyptian history during the past hundred years, together with an introductory chapter on Bonaparte and the French and British invasions of 1798-1807, which is irrelevant if the statement be true that "the impression made upon the quiet Egyptians" by Bonaparte "was absolutely nil."

We are not of that opinion. The French occupation, with its accompanying scien-

tific mission, led to a stream of French travel and exploration up the Nile, and induced that preponderating French influence in Egypt and Syria which lasted through the century. French interests in Syria are still great, and they date from Bonaparte's invasion; and the French direction of an archaeological research in Egypt begins with his admirable Commission. The famous 'Description de l'Égypte' remains a monument to the French occupation; and it was a French officer who trained and commanded Mohammad Ali's victorious army. Mr. Weigall describes Bonaparte as a "lunatic," much as some people now describe the German Emperor, and the two have this in common that each gave himself out as a kind of elder brother of the Trinity. One of Bonaparte's proclamations to the Egyptians declared, "I am led by orders from on high, and all human efforts against me are futile," which recalls, but more modestly, some effusions from Potsdam. He also professed Islam, found more than twenty prophecies of his triumph in the Koran, and treated that sacred book for his own political purpose much as a "British-Israelite" twists or discovers for his own benefit prophecies in the Bible. But when Bonaparte's dream of a march to India and an empire in what Mr. Weigall calls "the Orient" is derided as "sheer nonsense," one must remember that Alexander the Great had accomplished the feat, and Napoleon, with Alexander's example always before his eyes, had no doubt that he could do it too.

"I pictured myself [he told Madame de Rémusat] on the road to Asia, mounted on an elephant, with a turban on my head, and in my hand a new Koran, which I should compose according to my own ideas."

Napoleon could jest even on solemn subjects. His modern disciple dreamt the same dream, but did not joke about it.

Mr. Weigall is much happier when he comes to the next great figure in the history of modern Egypt. His sketch of Mohammad Ali's career is, on the whole, accurate, though he still countenances the discredited legend of the Mamluk's leap from the Citadel wall. No one, however, would guess from the brief mention of the "successful close" in 1818 of the "war in Arabia," during the "eleven quiet, though strenuous years," that the Wahhabi campaigns had lasted for seven years, had involved heavy defeats and losses, and, in spite of the massacre of their women and children by Ibrahim Pasha, left the spirit of the Muslim Puritans unbroken. Nor do we hear anything of the same Ibrahim's atrocious cruelties in Syria; and his proceedings in the Morea are briefly summed up as "merrily burning Greek villages ashore." Mr. Weigall is wrong when he says that Sir Stratford Canning was at Constantinople in 1833. He has apparently taken Canning's advice to Palmerston from Prof. Alison Phillips's able article on 'Mehemet Ali' in the last 'Encyclopædia Britannica,' but the Professor makes no mistake about the date. Palmerston's Eastern policy was oppor-

tunist, and led him into vacillation. Had he followed Sir Stratford's counsel in 1832, there might possibly have been no need for the drastic repression of Mohammad Ali in 1840, and it is probable that there would have been no treaty of Hunkiyar Iskelesi, which led to a Russian occupation of the Bosphorus. It is a curious reflection that, but for Palmerston's vigorous action in 1840, the present British Protectorate might have included Syria as well as Egypt—unless, on the other hand, the Protectorate had turned out to be French. Whether or not on this occasion, from the point of view of European politics, we "put our money on the wrong horse," it is certain that we did Egypt a bad turn. Mohammad Ali had a true instinct as to the future of the country he ruled so wisely and so despotically. His introduction of cotton and sugar, ridiculed at the time, was prophetic of the great staple products of Egypt.

Mr. Weigall's picture of the grand old Lion of the Levant, with his simple habits, his lack of instruction coupled with a profound knowledge of men, his good humour and savage massacres, is vividly drawn; but the gem among his portraits is that of Isma'il. He passes on to this fascinating study after a bare three lines about Abbas I. (whose assassination and ghastly obsequies might have furnished useful "copy" for his fluent pen), and Sa'id's "nine uneventful years," which witnessed the Suez Canal concession to Lesseps and the beginning of the Egyptian debt. It is curious to note again how strenuously Palmerston opposed the Suez Canal. Its feasibility, against the opinion of Bonaparte's engineers, had been demonstrated to a Committee of the House of Commons as long ago as 1832 by Capt. (afterwards General) F. R. Chesney, to whose evidence Lesseps frankly ascribed his own conversion to the same view; but Palmerston would have none of it, any more than he would have the same officer's plan for the Euphrates route to India, now in process of realization by the Baghdad Railway.

England, which would not recognize the supreme ability of Mohammad Ali, bowed down and worshipped before that magnificent charlatan, his grandson Isma'il. It is no wonder that he imposed upon everybody. He was a consummate actor, a royal swindler, with every trick of the trade. What an ideal company promoter he would have made! With what royal insouciance, worthy of the shrewdest of the Stuarts, did Isma'il comport himself during his troubles!

"Night after night magnificent dinner-parties were given, and the strangest companies of European, American, and Egyptian guests sat down upon the priceless Sèvres chairs to discuss the dainty French dishes, which were served to them upon jewel-studded plates of solid gold. At these functions the corpulent Khedive presided with his accustomed good humour, rolling his divergent eyes from one to another of his friends, and raising his glass in his awkward hand to their very good health."

Sometimes little accidents would happen, as when his gorgeous men-at-arms, who

were (it is said) fitted with large false beards in emulation of the English Beefeaters, found the rooms too hot and would "push up their beards and mop their necks in a manner most startling to the assembled guests." The Khedive did not care; and even when the Sultan sent him an ultimatum, Isma'il "had gone up the Nile with one American lady, and did not trouble to reply to the Porte until his return to Cairo." But Isma'il did not waste all his huge loans on sumptuous entertainments, such as the opening fête of the Suez Canal, which cost a million and a quarter, besides 10,000*l.* for publishing the official history of the pageant; or regaling the Sultan of Turkey at the rate of 6,000*l.* an hour: he "europeanized," alas! Cairo, built thousands of schools, laid down hundreds of miles of railways and thousands of telegraphs, dug canals, made a fine harbour at Alexandria, and did many other things. It is true the people of Egypt were ruined, and

"once wealthy landowners preferred to live the life of unattached mendicants rather than cultivate the crops upon which they would be forced to pay such outrageous taxes."

But Isma'il only ruined his country for the time; he kept a handsome fortune for himself. A procession of cases, heavy with gold and jewels and all sorts of treasures, went down to the yacht when at last the crash came, and the deposed Khedive, after making a careful selection from his abundant harim, scarcely noticed that

"the rejected ladies, breaking into a frenzy of anger, smashed every article of furniture upon which they could lay their fair hands, the damage being estimated afterwards at nearly 10,000*l.*"

As he is said to have allowed one of his ladies to run up a bill for 150,000*l.* with a Paris dressmaker, it is easy to understand the grief of the abandoned; but Isma'il could blandish all sorts and both sexes. Did not the childlike Gordon "express the amazing hope that, on his death-bed, he might feel that he had been as good and honest a man as the Khedive"?

In treating successively of Arabi, Lord Cromer, Sir Eldon Gorst, and Lord Kitchener, Mr. Weigall is on modern and well-worn ground, but contrives to be original and amusing. He has a rich sense of humour, and his stories, whether true or not (he does not vouch for all), are capital. We will not rob his book by quoting them, but the reader may be pointed to the delightful description of the scene, which might have come out of an *opéra bouffe*, when the Khedive Tawfik's concessions to Arabi's monstrous demands turned upon the engagement of the regimental band to play during tea at an hotel:—

"The officers knew quite well that if the band marched off the troops would wander away, too, and the demonstration would prove a fiasco; but, on the other hand, nothing would persuade the bandmen to neglect their remunerative engagement."

Luckily for the mutinous officers, the Khedive did not hold out till teatime. The massacre and burning at Alexandria

are treated very lightly, and Mr. Weigall is more interested in the exploits of "minute midshipmen." The fight at Kasasin is not mentioned, but justice is done to Major (now Sir) C. M. Watson's presence of mind in occupying the Citadel of Cairo with a mere squadron of British cavalry, turning out the Egyptian garrison of 6,000, and locking the gates. After which, as Mr. Weigall facetiously puts it,

"a bright idea occurred to Major Watson. Sending for one of the Egyptian officers.... he casually asked him if he would mind just going up to the fort [on the hill above], turning the garrison out, and bringing back the keys. The Egyptian scratched his head for a moment or two, and then, with a cheery 'Very well, Sir,' went off on his errand. Two hours later he returned with the keys; ... he had dismissed the garrison and locked up the place."

The authentic and modest account of these really extraordinary exploits has been published by Sir Charles Watson himself; but Mr. Weigall "will have his little joke." He tells a well-known story about Lord Cromer and Abbas II., in spite of the former's explicit denial of the truth of all such tales; and he tells another story which appears in Lord Cromer's last book. Many borrowings might have been authenticated. We have no fault to find, however, with the writer's account of the chief features of the British occupation. He is fair, we are glad to see, to Sir Eldon Gorst, though he cannot resist some malicious thrusts, and it is interesting, if true, to be told that it was through him that the *entente* with France in 1904 was arranged, at the instigation of Lord Cromer himself. The credit is usually given to Lord Lansdowne. Another suggestive remark of the author's concerns Italy. He holds that, unless England through Lord Kitchener had prevented Turkish troops passing through Egypt and withheld the Egyptian army from fulfilling its treaty obligation to support the Sultan, Italy would have failed to conquer Tripoli; and that it is to England's good offices at this crisis that we owe the neutrality of Italy on the breaking out of the present war. On the other hand, this policy naturally alienated Turkey.

There are some slips and misprints, such as "Appuleius," "Menon," "Major Mitchell," "Empress of France," and "Aziz el Misr," which should be corrected; and we hope that less disagreeable portraits of Lords Cromer and Kitchener will adorn the next edition. That of poor Gorst is excellent.

Bodies Politic and their Governments. By Basil Edward Hammond. (Cambridge University Press, 10*s.* 6*d.* net.)

MR. HAMMOND'S interesting book, though it was finished before the war broke out, proves to bear on a fundamental issue of the conflict. A prime cause of the war, as people now generally know, is the German deification of the State as an entity superior to all laws, whether human or divine. In the name of the German

State crime is sanctified, and the distinction between right and wrong ceases to exist. Now the essence of Mr. Hammond's book is its refusal to regard the State as the true unit of political organization. The State is a legal conception of comparatively modern date. The word in its present connotation was scarcely used, if at all, before Machiavelli; and the theory was developed in the seventeenth century for practical reasons to guarantee the progress of international law, as exemplified in the Treaties of Westphalia.

State is a convenient term, but it has been sadly misused. A State is legally a unit, so far as its neighbours are concerned; but in many cases, as in Germany, Austria-Hungary, or Turkey, it is notoriously disunited owing to the presence of alien elements in its population. The author, therefore, seeks the true unit in the body politic—the group of men living under one government, whose personal identity changes, roughly, with each generation. This is not quite the same thing as nationality, since Great Britain, for example, is now a true body politic, although the Scottish people are in some ways distinct from the English people. But, on the whole, it will be found that Mr. Hammond's inquiry reinforces the modern doctrine of nationality as the only sound basis for the reconstruction of the political system of Europe.

We must hasten to add that the author makes no such claim, and abstains from controversy. As in his earlier 'Outlines of Comparative Politics,' of which this book is a much enlarged and greatly improved version, he tries to record phenomena rather than to prove a case. He sketches in firm outlines the history of Greece and Rome and of Europe, so as to illustrate the various forms of bodies politic, and the various ways in which they have developed or decayed. At intervals he summarizes his argument in tables of classification, which are handy for reference. Now and then he is tempted to digress, as in a somewhat elaborate passage on Homer and Malory, or to enter into details which are not strictly germane to his subject. Occasionally, his details are not quite accurate: the Irish Union and Catholic Emancipation are misdated; it is hardly true to say that Belgium parted "peaceably" from Holland; and "San Martino" is a puzzling misprint for San Marino.

But the book deserves careful reading, because it reinforces, by a long series of examples dispassionately described, the belief that a political organization can only be assured of permanence when it rests on a homogeneous people or a group of peoples united of their own free will. To apply this doctrine to modern circumstances would lead us too far. But it is well to be reminded by Mr. Hammond that the political experience of mankind on the whole favours the cause in which the Allies are at this moment engaged.

The Golden Bough: a Study in Magic and Religion. By J. G. Frazer.—Vol. XII. *Bibliography and General Index.* (Macmillan & Co., 20s. net.)

THE student of anthropology has for some years past laboured under a paralysing doubt. Since the third edition of 'The Golden Bough' promised to extend to no fewer than seven parts contained in eleven volumes, would he ever be able to find his way amid its endless ramifications? Now a twelfth and final instalment sets a crown upon this monumental work. Needless to say, the utmost care appears to have been lavished on the task, and experiment proves it possible by means of this system of references to hunt up scattered points, and, again, to bring into focus the various developments of a general theme, with the greatest ease and completeness.

The best of indexes, however, may be not only used, but also abused. Not least of all in the domain of anthropology, where the multitude of authorities to be consulted verges on the infinite, are there glaring examples to be observed of the fallacies that come of making the index serve as guide instead of as a mere reminder. If a book is a live book, if it have a soul, it must be mastered in its entirety before any piecemeal method can be fruitfully applied to the study of its contents. At the risk, therefore, of seeming to digress, one may venture to insist, for the benefit of those who shrink before the sheer mass of the latest edition of 'The Golden Bough,' that its general plan is far more easy to follow than might at first sight be supposed. If it remain somewhat hard to hunt some lesser excursus home, the leading themes, at all events, can be brought into relation without trouble, when once the complex argument is envisaged as a whole.

The problem is announced at the start, and in a few words:—

"Within the sanctuary at Nemi grew a certain tree of which no branch might be broken. Only a runaway slave was allowed to break off, if he could, one of its boughs. Success in the attempt entitled him to fight the priest in single combat, and if he slew him he reigned in his stead, with the title of King of the Wood—*Rex Nemorensis*."—"The Magic Art," I. ii.

The solution of this problem takes the form of an answer to three connected questions. First, what is the meaning of the title "King of the Wood"? It is explained that this is equivalent to "magical controller of vegetation." We are, in other words, dealing with a survival of the "age of magic" in the sense of "sympathetic magic." As the controller or controlling symbol fares, so will the vegetation itself fare. It follows that the former must be taboo—that he must be fenced round with prohibitions that will preserve his life and power intact. Hence Part I. deals with 'The Magic Art,' and Part II. with 'Taboo and the Perils of the Soul.'

At this point arises the second question, "Why, then, kill the divine king?" The upshot of a long and complex study of the

notions underlying certain types of sacrifice is to show that the particular representative of such kingship is killed so that the universal spirit or power incarnate in him may not grow feeble. Alternatively, or even concurrently, there may be intended a symbolic enactment of the expulsion of death, or of what comes to much the same thing, namely, the transference of evils to a victim whose destruction involves their annihilation. Parts III.–VI. embody the central topic of the book, the first and last of these, entitled 'The Dying God' and 'The Scapegoat,' dealing with the two aspects of sacrifice above distinguished; while the fourth and fifth parts, 'Adonis, Attis, Osiris,' and 'Spirits of the Corn and Wild,' show how such ritual motives are by no means peculiar to one social and economic horizon, namely, that of rudimentary agriculture, but extend forwards into the earlier civilizations of the Eastern Mediterranean, and backwards into the ceremonies of the most primitive hunters and gatherers.

There remains to be answered a final question of lesser importance, "Why kill the king with mistletoe?" In Part VII., 'Balder the Beautiful,' the analogy of Balder is found to suggest that the mistletoe, the soul of the oak, which, in turn, is the king of trees, is the external soul of the King of the Wood, and so confers powers of life and death over him. It is true that Sir J. G. Frazer, in an appended afterthought, seems inclined to give a euhemeristic turn to the Balder myth, at the risk of negating his whole argument considered as an explanation of the particular facts relating to the priest of Nemi. But, as Hegel says, Saul went forth to seek his father's asses and found a kingdom. By following the clue that has just been indicated, the student may easily find his way through this labyrinthine treatise from end to end; and, whereas he may well have lost his initial interest in what, after all, was but a minor superstition of ancient Italy, he will have been taught, by the persuasive force of a vast induction, how growth and renewal are the main watchwords of that spiritual experience of the universe which magic and religion alike make possible for the faithful.

A Beacon for the Blind: being a Life of Henry Fawcett, the Blind Postmaster-General. By Winifred Holt. (Constable & Co., 7s. 6d. net.)

AFTER the appearance of Sir Leslie Stephen's intimate and discerning biography of Henry Fawcett, it might have been thought that no room existed for a second account of that noble life. Miss Winifred Holt has judged otherwise, and we are not disposed to quarrel with her on that score. On the contrary, for those who do not insist on a rigid standard of execution, 'A Beacon for the Blind' will serve as a cherished occupant of the revolving bookcase. It is Victorian in conception, like the novels of Charlotte Yonge, and the theological labours of Dean Farrar.

The experienced reader will know what to expect after the first dip or two into the book. Thus on p. 5 we get the announcement that "the baby seems to have been singularly like other babies," and on p. 20 we read:—

"In 1851 was the great Exhibition in Hyde Park. Did Harry's tall head peer above the crowd that lined the streets as Queen Victoria drove in state to the opening of that proud achievement? One would like to think that once with seeing eyes Fawcett beheld the little lady who presided over England's destinies throughout his working life."

Miss Holt progresses steadily along the easy lines that she has laid down for herself. Her summary of Fawcett's political opinions is adequate; and she gives a lucid description of his reforms as Postmaster-General. If she fails to solve the question whether, if he had lived, he would have been promoted to Cabinet rank, or would have remained excluded on account of his blindness, Lord Bryce, in his touching little Introduction, is also reluctant to come to a decision on the point. But Miss Holt is content for the most part to illustrate Fawcett's fine character by anecdotes helped out by observations, sometimes obvious, but frequently the outcome of genuine insight. Her industry has been most commendable, and in conjunction with the recollections of old friends like the late Lord Avebury occur the unsophisticated confidences of some Wiltshire labourer on Master Harry's interest in pigs.

Taken one by one, Miss Holt's stories may provoke smiles here and there, but the sum of them conveys the indomitable man more definitely than the world knew him before. Thus we are told that when Fawcett went out to dinner he would sometimes arrive at his host's house before the other guests, and ask to have their places at table shown to him, so that he might include them naturally in his conversation. If Leslie Stephen described with some minuteness the blind athlete's exploits in rowing, skating, riding, and mountaineering, middle-aged Londoners will decide that these unstudied pages bring back to them with a peculiar vividness the tall, determined figure and the refined, hopeful face of Fawcett as he strode homewards from the Post Office along the Embankment, with his secretary at his side. It used to be one of the familiar sights of the town, an ever-present lesson in charity and civic valour.

As Miss Holt wisely remarks, it is possible, almost inevitable, that Fawcett may have undergone his hours of dejection; but he always held his head high before a public which, in spite of his comparative youth, revered him. To have retold the story of that cheerfully energetic career in the appropriate spirit, without lapses into unctuous didacticism, is no small accomplishment; and, though Fawcett's latest biographer modestly hopes that her unpretentious narrative will lead to a resurrection of Leslie Stephen's memoir, we can assure her that she is not to be neglected on her own account.

FICTION.

Mr. Washington. By Marjorie Bowen.
(Methuen & Co., 6s.)

THERE was a moment, early in our perusal of Miss Bowen's new story, when we feared that romantic illusion would vanish under the deleterious influence of poetic sentimentality; but we are glad to acknowledge that she held our attention in several scenes by a simple but genuine power of visualizing people in the clutch of strong desires, or on the threshold of great events. Her Washington is evidently the product of an intense admiration, though she tenderly attributes to him a lack of intuition—a kind of blind modesty—in love. She conducts her hero through his military experiences, as an officer of George II., against the French in 1754-5, and leaves him after the surrender of Lord Cornwallis in the War of American Independence. Apart from Washington, the person in Miss Bowen's pages who does most credit to her imagination is the wife of the traitor Benedict Arnold. Her attempt to save his life after his baseness has slain her love is finely imagined. Of Arnold himself we have too little to constitute a psychological portrait. He disgusts us, but he remains unexplored. Among historical figures occurring earlier in the narrative, General Braddock, who died in the battle of Monongahela, is an effective object-lesson in the folly of unteachable-ness.

In a Desert Land. By Valentina Hawtrey.
(Constable & Co., 6s.)

To tell in the form of a novel—albeit a novel of 517 pages—the story of a family from the time of Edward II. to yesterday or thereabouts, is to submit one's powers of fascination to a risky ordeal. Our author succeeds in producing at least half a dozen striking situations, and a feeling that her characters' genealogical tree is a live unity; but, when the last of her heroines—if "heroines" be the right word for women helplessly involved in gloom of atmosphere—decides to enter a nunnery, a critic respectful to art for art's sake finds it easier to praise than to recommend. There is not a considerable display of the notorious horrors of the past in this volume. The Gloucestershire family of Roman Catholics with whom the author deals depend mainly on themselves and the Plague for lurid events until the eighteenth century, when a certain execution at Tyburn reveals to them the folly of fortifying perjury by asking God to afflict the liar if his statement is false. The author imagines the domestic provincial life of even her earliest epoch with admirable vividness; and unusual inventiveness is manifested in the creation of a fourteenth-century specimen of Wyclif's "poor preachers," who scandalized his dignified brother by becoming a nobleman's jester. The leisured reader, inclined to travel towards the present from a remote past through a long lane, will find much to interest him in this plotless, but not aimless psychological novel.

Behind the Thicket. By W. E. B. Henderson.
(Max Goschen, 6s.)

THIS clever story of middle-class life is a curious mixture of the realistic and the mystic. To Sylvia Repton, beautiful and wayward, comes the call of the flesh; to Michael, her fantastic and contemplative brother, comes the call of the woods. In the "wondrous world of sap and leaf" he finds an unfailing solace and a mysterious end. The characterization shows large powers of observation; and the incidents are handled with a nice feeling for dramatic effect. Michael, with his "sexual imperviousness," is not intimately realized. He moves like a shadowy presence among the prosaic figures that surround him, except in the supreme moments of his intercourse with his mother and his sister, when he is governed by genuine emotion. But the aroma of his beloved woods pervades the book, and gives it an agreeable air of freshness.

What mars a most promising work is its lack of restraint. It shows itself in an obvious desire to say the clever rather than the fitting thing, and in the perpetration of verbal witticisms of a cheap sort. In spite of its irritating defects, however, the story grips the attention. If the construction is sometimes faulty, the scenes are invariably vivid; if the style is too often wanting in simplicity, it occasionally has a touch of beauty. Mr. Henderson has, apparently, been moved to put too much of himself into his first novel. When he realizes that art is something more than egoism, and has acquired a better knowledge of the architectonics of fiction, he will write a novel worthy of the best in this.

Stilts. By Adam Squire.
(Duckworth & Co., 6s.)

MR. SQUIRE'S pleasant heroine, so true to English girlhood's unformidable severity and aptness for comradeship, suffices to make his light novel a success. That this success is, so to speak, more social than artistic, is a matter of no importance, as the author does not annoy the reader by blunders of artistic pretentiousness. His main theme recalls one of Anthony Trollope's most successful novels, because it concerns a dispute about a lady's possession of a necklace; but, whereas Trollope aimed at evoking amused contempt for his Lady Eustace, Mr. Squire's contempt is for the would-be reclamer of a gift which his heroine holds by moral and legal right.

Much of the action of the story passes at Palermo, where the heroine insists on being the subject of a hypnotic experiment, in which she shows that her will is not wholly subjugated when she is in trance. A good deal of humour is displayed in the drawing of a huffy but manageable chaperon, and in the author's glances at the comedy of self-conscious dignity or artificial elevation.

Unofficial. By Bohun Lynch.
(Martin Secker, 6s.)

THERE are passages in this book which will maintain their interest, for the sake of the types they reveal, long after the war has come to an end. The rapid adjustment of Englishmen of all classes to a new and more exigent standard of duty has not always followed the same lines. The hero of 'Unofficial' had contracted before the war what he regarded as a moral obligation which made him defer taking the great step until he had allowed considerable play to various decisive influences. The novel is written with shrewd humour and insight into the foibles of those who attempt to represent duty to other people.

The Keys of my Heart. By Violet A. Simpson.
(Chapman & Hall, 6s.)

THIS romantic title serves as an introduction to some sufficiently curious aspects of modern life, which give the impression of being in a measure founded on fact; but, from lack partly of conviction and partly of vividness, they interest us less than they should. We do not wholly believe in the young lady who makes a comfortable income by private demonstrations in cookery, or in the much-married widow whose talk is always of husbands, or in the old-clothes dealer with a West End clientele; and, what is worse, they have not the power of riveting our attention. The plot shows ingenuity of construction, but suffers in like manner from haziness and absence of tenseness. Real names of localities and other landmarks are used with a freedom at least open to question, and the final chapters make a belated attempt to bring the whole up to date.

The Miracle of Love. By Cosmo Hamilton.
(Hurst & Blackett, 6s.)

HUMOUR, passion, and a pronounced partiality for the "normal" and "clean" have not enabled Mr. Hamilton to make an artistic success of his 'Miracle of Love.' The novel may be described as a modern fantasy in which the agony of mind resulting, in a particular case, from living up to the motto "noblesse oblige" is reconciled with the normal reader's taste for wedding-cake.

One is to imagine a beautiful girl "sold," in Ouidaesque fashion, by her dishonourable father to a debauched duke, who, despite all the odium attached to him, fails to act up to his reputation, and respects his wife's physical repugnance to him. This duke, who, in deference to the heroine's glorious freshness, is not allowed to be more than a shadow of his naughty past, is a failure which shows the folly of trifling timidly with unpleasant materials. There are several other aristocrats in the novel, drawn by a hand as affectionate to blue blood as that of Lord John Manners, though it carefully refrains from associating the good aristocracy with any archaic elegance of conversation, and makes even a duke's mother wonder if his bride will "see that he wears proper underclothing."

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Colligan (J. Hay), EIGHTEENTH CENTURY NON-CONFORMITY, 2/6 net. Longmans

The author sketches the early history of Nonconformity in England, and shows its development during the eighteenth century.

Crafer (Rev. T. W.), SOLDIERS OF HOLY WRIT, 2/ net. Skeffington
Sermons bearing on the present war.

Incendium Amoris of Richard Rolle of Hampole, edited by Margaret Deanesly, 10/6 net. Longmans

The Latin text is edited with an Introduction which describes the various MSS. and subject-matter of the treatise, and gives an account of Rolle and other mystics, and the foundation of Sion Abbey.

Murray (Rev. J. O. F.), THE COURAGE OF HOPE: A HELP TO INVIGORATING SELF-EXAMINATION, 1/ net. 7, Dean's Yard, S.W., Lay Reader
Three addresses which were delivered in the Chapter-House of St. Saviour's, Southwark, to Lay Readers.

Pratt (Edwin A.), THE CHRISTIANIZING OF CHINA, 1/6 net. S.P.C.K.

An account of the work of Christian missionaries in China from 505 A.D. to the present time.

Russell (Sir Edward), A SPECULATION ON HYPOTHESIS IN RELIGION, AND ANOTHER ESSAY, 1/ net. Williams & Norgate

In the second essay, 'The Way of all Salvation,' the author asserts that "the difficulties of salvation are greatly exaggerated."

Smith (Very Rev. George Adam), WAR AND PEACE, 6d. Hodder & Stoughton

Two sermons which were delivered in King's College Chapel, Aberdeen University.

Tuting (Rev. William C.), THE COMING OF THE KINGDOM OF CHRIST TO THE ROMAN EMPIRE DURING THE FIRST FOUR CENTURIES, 1/ net. S.P.C.K.

The book is based on some lectures which were given at Fowey Parish Church last Lent.

Webb (Clement C.), STUDIES IN THE HISTORY OF NATURAL THEOLOGY, 10/6 net. Oxford, Clarendon Press

The book contains the substance of three courses of lectures delivered by the author as Wilde Lecturer at Oxford, 1911-13.

Wilberforce (Ven. Basil), THE BATTLE OF THE LORD, 3/ net. Elliot Stock
A volume of sermons for war-time.

Witnesses to the Christian Creed, collected by the late Edward M. Reynolds, New Edition, revised and enlarged by T. Herbert Bindley, 1/ net. S.P.C.K.

Extracts from early pagan and Christian writers, illustrating Christian practice and doctrine to the year 325 A.D.

Younghusband (Sir Francis), MUTUAL INFLUENCE: A REVIEW OF RELIGION, 3/ net. Williams & Norgate

The author writes of the need for the reconstruction of our religious beliefs to bring them into touch with modern life.

POETRY.

Cammell (Charles), CARUS BELLI: A SATIRE, 2/6 net. A. L. Humphreys

This satire is written in heroic couplets, and advocates peace. The volume also contains a few sonnets.

Carew (Helen), RED ROSES, 2/6 net. Longmans
A little book of verses on love.

Cornford (Frances), SPRING MORNING, 1/ net. Poetry Bookshop

A book of verses decorated with woodcuts by Mr. G. Raverat.

Flecker (James Elroy), THE OLD SHIPS, 1/ net. Poetry Bookshop

This booklet contains most of the poems written by Flecker during the last two years of his life, some of which are reproduced from periodicals, and others printed for the first time.

Petrarch, SOME LOVE SONGS, translated and annotated by William Dudley Foulke, 3/6 net. Milford

Dr. Foulke contributes a long biographical Introduction and adds Appendixes and Indexes.

Seaman (Owen), WAR-TIME VERSES, 1/ net. Constable
Verses which have appeared in *Punch* since the outbreak of war.

Shanks (Edward), SONGS, 6d. net. Poetry Bookshop

A booklet of verses, some of which are reproduced from *Poetry and Drama*, *The Westminster Gazette*, *The Grantha*, and *The Cambridge Review*.

Wickham (Anna), THE CONTEMPLATIVE QUARRY, 6d. net. Poetry Bookshop
The contents include 'Song to the Young John,' 'The Free Woman,' 'The Slighted Lady,' and 'The Tired Man.'

BIBLIOGRAPHY.

List of Catalogues of English Book Sales, 1676-1900, now in the British Museum, 12/6 net. The Museum

A list of some eight thousand catalogues, arranged chronologically, with a Preface by Mr. G. F. Barwick. The compilation was begun by Mr. Harold Mattingly, and continued by Mr. I. A. K. Burnett. Mr. Alfred W. Pollard, who contributes the Introduction, has seen the work through the press.

HISTORY AND BIOGRAPHY.

Bradby (E. D.), THE LIFE OF BARNAVE, 2 vols., 18/ net. Oxford, Clarendon Press

A study of the career of the French revolutionary from contemporary documents.

Mills (J. Saxon), THE PANAMA CANAL: A HISTORY AND DESCRIPTION OF THE ENTERPRISE, 1/ net. Nelson

A cheap edition. See notice in *The Athenæum*, July 5, 1913, p. 11.

GEOGRAPHY AND TRAVEL.

Thornhill (J. B.), ADVENTURES IN AFRICA UNDER THE BRITISH, BELGIAN, AND PORTUGUESE FLAGS, 10/6 net. John Murray

An account of a pioneer's experiences in South Central Africa.

WAR PUBLICATIONS.

Atteridge (Capt. A. Hillard), THE WORLD-WIDE WAR: First Stage, cloth, 2/ net; paper, 1/ net. Philip

An historical sketch of the first five months of the war, illustrated with maps and diagrams.

Benlans (E. A.), THE BRITISH EMPIRE AND THE WAR, 6d. net. Fisher Unwin

The author discusses the spirit and policy on which the Empire has been built up, and shows how, if the Allies are victorious, British ideals of national life and freedom should be realized.

Bernhardi, THE NEW, WORLD POWER OR DOWNFALL, 1/ net. Pearson

The first part of the book, 'Bernhardi on his Defence,' contains some articles by the German militarist which have recently appeared in *The New York American* and *The Times*. The book closes with two chapters entitled 'Bernhardi Answered,' and includes a Preface by Mr. Stanhope W. Sprigg.

Fox (Frank), THE AGONY OF BELGIUM: being Phase I. of the Great War, 6/ net. Hutchinson

The author, as war correspondent of *The Morning Post*, was with the Belgian Army at the German occupation of Brussels, the sack of Louvain, the fall of Antwerp, and the battle on the Yser.

Irwin (Will), MEN, WOMEN, AND WAR, 3/6 net. Constable

The author gives his impressions of the war on the Continent and in Great Britain.

Kyle (Edward), WHO CAUSED THE WAR? 6d. net. Milford

A study of the diplomatic negotiations which led to the present war.

Oxford Pamphlets: POETRY AND WAR, by Sir Herbert Warren, 3d. net. Milford

An essay on the influence of war upon the poetry of England, illustrated with extracts.

Oxford Pamphlets: SELECT TREATIES AND DOCUMENTS TO ILLUSTRATE THE DEVELOPMENT OF THE MODERN EUROPEAN STATES-SYSTEM, by R. B. Mowat, 1/6 net. Milford

In the Introduction the author traces the international relations of the European Powers up to 1914. He then reprints treaties and documents relating to the Triple Entente, the Triple Alliance, International Guarantees, &c.

Portrait Biographies: LORD KITCHENER; LORD ROBERTS, by Mortimer Menpes, 2/ net each. Black

Character-sketches illustrated with coloured drawings.

Thurston (Herbert), THE WAR AND THE PROPHETS, Notes on Certain Popular Predictions current in this Latter Age, 2/6 net. Burns & Oates

This work, suggested by Dr. Dollinger's essay on the prophecies of the Middle Ages, "concerns itself with those prognostics which have attracted attention in recent times, and are expected to find their fulfilment in our own generation."

Tower (Charles), CHANGING GERMANY, 7/6 net. Fisher Unwin

A study of the characteristics of modern Germany, containing the author's impressions and recollections.

Usher (Roland G.), PAN-GERMANISM, 1/ net. Constable

A popular edition. See notice in *The Athenæum*, April 26, 1913, p. 457, and correspondence on May 31, p. 593.

LITERARY CRITICISM.

Herrick (Robert), THE POETICAL WORKS, edited by F. W. Moorman, 12/6 net. Oxford, Clarendon Press

The aim of this edition is "to furnish a reproduction of the original text of the 'Hesperides' and 'Noble Numbers' published in 1633, and, secondly, to collate this text with that of those poems of Herrick which exist in manuscript, or which were printed in Playford's music-books, or in anthologies of verse, during the poet's lifetime." Prof. Moorman makes in his Introduction a critical examination of the text, and adds a Critical Appendix and Indexes.

Vaughan (Henry), THE WORKS OF, edited by Leonard Cyril Martin, 2 vols., 18/ net. Oxford, Clarendon Press

This edition is intended "to supply the need for an accurate text of Henry Vaughan's works, preserving the essential features of the original editions.... Different copies of each of the early issues have been collated with one another, and the early texts with modern editions." Notes are added at the end of the second volume.

SOCIOLOGY.

Ellwood (Charles A.), THE SOCIAL PROBLEM: a Constructive Analysis, 5/6 net. Macmillan

Dr. Ellwood's purpose is "to furnish a brief analysis of the social problem in Western civilization, and to outline a scientific social philosophy which shall serve as a basis for a well-balanced progress."

ECONOMICS.

Taussig (F. W.), PRINCIPLES OF ECONOMICS, 2 vols., 8/6 net each. Macmillan

A revised edition.

EDUCATION.

Gordon Memorial College at Khartoum, REPORTS AND ACCOUNTS TO DEC. 31ST, 1913. 67, Lombard Street, E.C.

Contains the Report of the Principal, Mr. James Currie.

FICTION.

Applin (Arthur), BLACKTHORN FARM, 6/ net. Ward & Lock

A tale of a young man who is falsely accused of forgery, and is committed to prison.

Barr (Amelia E.), THE WINNING OF LUCIA, 6/ net. Appleton

The rivals for Lucia's hand are a handsome and wealthy nobleman, and a younger man of sterling virtues, but with fewer attractions. The scenes of the story are laid in Glasgow.

Bowen (Marjorie), MR. WASHINGTON, 6/ net. Methuen

See p. 446.

Chambers (Robert W.), WHO GOES THERE? 6/ net. Appleton

A topical story. The hero, who is a Belgian-American, undertakes a secret German mission to London in order to save a Belgian village from destruction.

Garvice (Charles), IN EXCHANGE FOR LOVE, 6/ net. Hodder & Stoughton

A tale of a briefless barrister who hesitates to acknowledge his love for the wealthy heroine until he discovers that the money she has been spending really belongs to him.

Hawtrej (Valentina), IN A DESERT LAND, 6/ net. Constable

See p. 446.

Kingsley (C.), HYPATIA, 1/6 net. Milford

In the "Oxford Edition of Standard Authors." The volume has eight illustrations by Mr. Byam Shaw, and a frontispiece.

Lincoln (Natalie Sumner), C.O.D., \$1.30 net.

Appleton
An American detective story concerning a mysterious murder and the disappearance of an important Government dispatch.

Muir (Dorothy), SUMMER FRIENDSHIPS, 6/
Grant Richards
A story of a caravan tour in Scotland, illustrated with photographs.

Münsterberg (Margarete), RED POPPIES, 6/
Appleton
A story of a young American artist in search of inspiration for his masterpiece.

Pratt (Lucy), FELIX TELLS IT, 6/
Appleton
Felix, aged 10, was encouraged to write of 'The Nature of Fathers and Mothers,' on hearing his father declare that Macaulay wrote a history at the age of 8.

Putnam (Nina Wilcox), THE LITTLE MISSIONER, 6/
Appleton
The story of a young American lady who, when on the point of leaving as a missionary for foreign lands, finds her interest veering round to the affairs of her native village.

Rynd (Evelyn B.), MRS. GREEN AGAIN, 2/6 net.
John Murray
Mrs. Green, the well-known "charlady," again philosophizes upon things in general, and has much to say upon "Them Germings," "War-Prices," and other topical questions.

Sedgwick (Anne Douglas), FRANKLIN KANE, 7d. net.
Nelson
A cheap edition.

REVIEWS AND MAGAZINES.

Ecclesiastical Review, MAY, 15/ per annum.
Washbourne
The contents include 'The Dogma of the Trinity in the Synoptic Gospels,' by the Rev. S. J. Brown; and 'The Study of Moral Theology,' by the Rev. J. B. McLaughlin.

Forum, MAY, 25 cents.
Mitchell Kennerley
Features of this number are 'The War, the British Empire, and America,' by Mr. George Louis Beer; 'Conrad,' by Mr. Arthur Symonds; 'Conversation and the Novelist,' by Mr. Wilfrid L. Randall; and a one-act play, 'Jezebel,' by Mr. Robert Gilbert Welsh.

Journal of Theological Studies, APRIL, 3/6 net.
Milford
The number opens with a paper on 'Dom Marius Férotin,' by the Right Rev. F. Cabrol. Other items are 'The Synoptic Parables,' by the Rev. J. W. Hunkin; and 'Notes on Apocrypha,' by Dr. M. R. James.

Library Assistant, MAY, 4/ per annum.
Library Assistants' Association
Mr. F. W. C. Pepper contributes a paper on 'Classification and the Public.'

Librarian and Book World, MAY, 6d. net.
Stanley Paul
Items in this number are 'An Amateur Librarian,' by Mr. James L. Galbraith; and 'On the Hiring of Books,' by the editor.

Menorah Journal, APRIL, 25 cents.
New York, Intercollegiate Menorah Assoc.
Mr. Israel Zangwill contributes a sonnet, 'For Small Mercies'; Mr. Jacob H. Schiff discusses 'The Jewish Problem To-day'; and Mr. William M. Blatt writes a sixth act to 'The Merchant of Venice.'

GENERAL.

Everyday Soup Book, by G. P., 1/ net.
Stanley Paul
Containing recipes of soups for every day in the year.

Parmoor (Lord), "DO WELL AND RIGHT, AND LET THE WORLD SINK," 6d.
London University College, Union Society
The Foundation Oration delivered at the College last March.

Wilson (Woodrow), WHEN A MAN COMES TO HIMSELF, 2/ net.
Harper
An essay on the "very wholesome and regenerating change" which a man goes through when he realizes himself and his capacity.

FOREIGN.

Choisy (Gaston), CHREZ NOS ENNEMIS A LA VEILLE DE LA GUERRE, 1 fr. 50.
Paris, Plon-Nourrit
A second edition, with a Preface by M. Paul Fiat.

Historiske Samlinger, udgivne af den Norske Historiske Kildeskiftkommission, Bind III., Hefte III., 3 vols., 21 kr.
Christiania, J. Dybwad

This part contains the various documents dealing with the foundation of the University of Christiania, 1798-1813, edited by Dr. Yngvar Nielsen.

Le Goffic (Charles), DIXMUE, un Chapitre de l'Histoire des Fusiliers Marins, 3 fr.
Paris, Plon-Nourrit

A third edition.

Norges Indskrifter med de ældre Runer, udgivne for det Norske Historiske Kildeskiftfond ved Sophus Bugge og Magnus Olsen, Bind III., Hefte I., 5 kr.
Christiania, J. Dybwad

This work, begun in 1891 by the late Prof. Sophus Bugge, and completed by Magnus Olsen, gives a survey of the older type of runic inscriptions found in Norway, accompanied by numerous illustrations of weapons, pottery, ornaments, coins, &c.

Norske folkeminnene, utgjevne av den Norske Historiske Kildeskiftkommission: Part I., 100 Gamle Bunde-Regler, etter oppskrift fraa Vang i Valdres, 1687, med yngre tillegg fraa 18de hundradaaret, 1 kr.
Christiania, J. Dybwad

A series of ancient Norwegian peasant maxims for the regulation of everyday life. Published by the Norwegian Commission for Original Historical Texts from a MS. of 1687 in the district of Valdres.

Oslo Kapitels Protokoller: Forhandling, 1609-1616, udgivne af den Norske Historiske Kildeskiftkommission ved Oluf Kolsrud, Hefte I., 3 kr.
Christiania, J. Dybwad

Oslo Kapitels Protokoller: Kopibog, 1606-18, udgivne ved Oluf Kolsrud, Hefte I., 3 kr.
Christiania, J. Dybwad

The first parts of the record of meetings, and of the copy-book, of the Oslo (Christiania) Chapter, 1609-16 and 1606-18 respectively. Published by the Norwegian Commission for Original Historical Texts.

BERGSON'S THEORY OF MEMORY.

II.

In the argument based on our knowledge of the structure and function of the brain and the discovery of the localization of the areas which control the muscular systems, I have not raised the question of the nature of perception. I am concerned here solely with the question whether memory is the same as perception, only differing from it in the degree of its intensity, or whether it is different in kind, revealing another order of reality.

External perception reveals the physical universe. In the sensory-motor process a revelation from the physical universe of reality outside the process itself intervenes, and plays its part in shaping action. Our theory of memory is that it plays a part exactly analogous to that which external perception plays. In memory there comes a reality to consciousness which is no more already existent in the brain than the external universe is in the brain. But it is mental not physical reality which then comes to consciousness. Such a theory is generally rejected summarily, because to say that memory exists in the mind seems either to deny its real existence altogether, or to place it in the brain, for there is nowhere else in the universe for it. The reply is that the physical universe, including the brain which is part of it, is spatial, but mind is a duration. The two orders of existence are entirely different, but equally real. The full meaning of this only appears when we consider the problem of memory from the standpoint of psychology.

Memory is the retention of the past. It is the record of the acted past of our experience which we bear along with us, and call to consciousness when occasion requires. The past survives in two forms. In one it is a record of what has happened in, or formed part of, conscious experience; it comes to consciousness as a memory-image, a recollection bearing within it the stamp of time and circumstance which make it unique. It is not a repetition of a past

experience, but a recurrence to present consciousness of what in its very nature cannot be repeated. This is pure memory. We regard our whole experience as preserved in this way. Most of it is shut out in forgetfulness, much of it is useless, much of it is totally devoid of special interest, but any part of it might be, under favourable conditions, recalled to consciousness. The other form in which the past survives is in the motor dispositions, the habits, the tendencies to repeat, which we have acquired automatically in learning by experience, and also deliberately by attentive application. This is habit-memory. It repeats, but does not re-present, the past.

It is this habit-memory which we have in mind when we regard memory as a function of cerebral process, and we do not distinguish it from the memory which is a recollection or re-presentation of the past. In habit-memory it is quite evident that we have a most complex and delicately co-ordinated system of sensori-motor arcs in the cortex, and also a ready formed disposition there to set the system in instantaneous operation when the appropriate sign is given. There are in particular two muscular groups which are specially subject to this intricate and minutely and delicately adjusted co-ordination. There are the muscles of the mouth, lips, throat, larynx, &c., which serve for articulate speech, and those of the hands, which serve for delicate manipulation. The centres which control these two groups occupy large areas of the cortex, corresponding to their importance in living action, but with these groups are co-ordinated also the muscles of every part of the body. Consider, for example, a skilful pianist giving a recital, and think not only of the innumerable separate muscles brought into play, each controlled by its neuron, but also of the absolutely accurate co-ordination of these movements required for the performance of the actions. And what is the action? It is the repetition of something which has been committed to memory. Memory of this kind is essentially linked to, and wholly dependent upon, the brain. Clearly any injury which destroyed or disarranged or prevented free passage over the sensori-motor arcs would have precisely the same effect as, if it did not itself involve, loss of memory. This is our theory of what happens in aphasia.

But what part does pure memory play? This is the crucial question. The acquirement of skill is possible because experience leaves a record, and the record is available for the recall of images. The pianist has acquired his memory of the compositions he can now repeat by particular successive efforts, each of which had its place, time, and special circumstances. Not one of these past efforts is necessarily present to him while performing, but each one is capable of recall at any time by adopting the appropriate attitude of recall. It is this pure memory which exists in the mind, and does not exist as a disposition or impression in the brain. It is as inconceivable that these recollections can be stored in the neurons, or at the synapses, or at any other part whatever of the mechanism, as it is that the physical world we perceive by the senses can be in the brain. The argument which would lead us to affirm the former would compel us to accept the latter. It is inconceivable that pure memory can be a record of cerebral movement because of the uniqueness and integrality of pure memory. If pure memory lies engraved in the neural substance, on what principle is it dissociated and rearranged to form the motor disposition of the skilful performer? By what process

could successive but homogeneous movements in brain substance, if this is all there are, be broken up and sorted out into different compartments, and yet be also capable of recall as a single and unique record?

When this problem is really faced, it is seen that every psychological as well as every physiological fact points to the conclusion that in the brain we have a contrivance for the co-ordination of movements and nothing more. In every action an almost inexhaustible diversity and complexity of contracting muscles and of muscles inhibited from contracting are brought into unity. This is made possible by means of the connexions and inter-connexions of the nervous system, and is brought about by the propagation of vibratory movements over sensori-motor arcs. This, and only this, is the work of the cerebral hemispheres. All that consciousness implies is the work of the mind.

The psychological difficulty in presenting this theory of memory lies in the fact that in ordinary thought we identify mind and consciousness. By our mind we usually mean our conscious processes of becoming aware of our own bodies and the surrounding objects with which they are in relation. We therefore contrast the mind as consciousness or awareness of things with the things themselves, among which our own bodily organism is included. We suppose these things to exist in their own right whether any one is conscious of them or not. There is no difficulty in ordinary thought in so representing the physical world. But if we try to suppose that as well as physical things there are mental things with an equal claim to be considered as existing in their own right, and independently of any one's consciousness of them, the notion seems self-contradictory. We can form an image of independent physical reality because we conceive it as spatial, but we fail to give any precise meaning to unconscious memory because there is no place it can occupy to the exclusion of other things, and any reality which does not itself occupy space must, it seems to us, be only an attribute or quality of something which does. It is worth while to examine this difficulty closely before attempting to present the theory.

Every one recognizes that the mind is a real thing, and no one supposes it is a material object. When we speak of a man's mind in distinction from his bodily presence, we mean the range of his experience and the character of his actions. Each of us is individual in his memory and in his character, and these constitute personality. Mind therefore seems to be experience, and experience to be consciousness. But then it seems to us that consciousness may easily be conceived as the attribute of a material thing, or at least be a phenomenon which arises when certain conditions—such, for instance, as the cerebral processes—are fulfilled. Consciousness, we say, is just awareness, and given certain conditions of organization, why should not any material thing be able to be aware of another material thing? We suppose then all real existence to be independent of consciousness, and to come to consciousness on occasion. Consciousness, we say, is a relation of awareness which in no way affects the nature of the reality of which we become aware. Whether or not such a view is philosophically tenable, it clearly shows that common sense finds no difficulty whatever in the notion of existence in the unconscious; it is the ordinary notion of existence. But this only applies to the order of reality which is spatial. It is space which confers on a reality the right to exist unconsciously. This most important

distinction is generally unnoticed, so accustomed are we to regard spatial reality as the only reality. But there is also a temporal order, and from the point of view of objective reality, this temporal order has every bit as much claim to be independent of our awareness of it as the spatial order. A living creature not only occupies a definite area of space and may become aware of what is occupying the surrounding area, but also he endures for a definite period of time, and may become aware of before and after. Each action is a time-process uniting past and future in the action's progress. But while we imagine we may be directly aware of spatial reality, we are unable to conceive any way in which we may become directly aware of temporal reality. Consequently we distinguish two modes of consciousness: one perceiving, the other, remembering or imagining. But with this distinction the simplicity of the knowing relation is gone for ever. For one great order of reality, the succession of events in time, knowing is not direct awareness, but an awareness mediated by certain spatial marks which we interpret as signs of a temporal order. Memory is not awareness of really existing duration, in the same way that we suppose perception to be awareness of really existing extension; it is a recollection of what has ceased to exist.

The theory of pure memory restores the simplicity of this knowing relation. It denies that there is any difference between perceiving and remembering as modes of consciousness; the difference lies wholly in the kind of reality which is brought to consciousness. Memory exists when we are not aware of it. The memory-image is not created either by the mind or by the process in the brain; its coming to consciousness is our discernment of it.

What evidence have we that there exists in mind an integral record of all that has happened in or formed part of experience—that memory exists actually, and not only potentially? In the first place, there is the common experience that we can attend to, and as it were travel over, our past in precisely the same way in which we attend to the material objects surrounding us in space. We can narrow our view, focussing our attention on some single incident, or we can relax our attention and let our minds take in whole periods. We can minutely analyze a past action, or we can leave our mind free for recollections to flow over us. This reality remembered has the same mark of independence of present consciousness as the reality perceived when we survey a landscape. We have no more power to alter, modify, or repress our recollections than we have to alter, modify, or repress our perceptions. If in the case of external perception we regard this independence of conscious activity as evidence of real existence, the argument is equally cogent in the case of memory. It is evidence of a reality which exists independently of the consciousness or awareness of it.

But more striking and more direct evidence is afforded by special cases which have been often recorded, and many of which are well authenticated. Persons resuscitated after suffocation by drowning or hanging have declared that, in the brief moments which separated their final struggles from the complete loss of consciousness, a vision of their whole past life appeared to them, seemingly in its integrity and as though it were being lived as a whole. One case in particular is laid stress on by Bergson, that of a person losing consciousness as he slipped over a precipice, because in this case no physiological explanation, such as the possible

effect of the blood-poisoning which causes the loss of consciousness in suffocation, could be alleged. Bergson's theory is that in these cases the mind, at the moment of abandoning a hopeless struggle, is released from the forward-looking attitude which characterizes its activity, and, turned back on itself, beholds for a few brief instants the record or register of its past which is always with it, but shut out from consciousness by attention to life. But whatever the value of the evidence in such cases, they prove that much of the memory of our past which seems irretrievably lost is still in existence. The integrality of experience which memory draws from is at least one of the things we mean by personality.

But the overwhelming evidence of a reality in memory independent of the immediate experience of it in consciousness comes from the discoveries of abnormal psychology. This evidence is accumulating, and it has already familiarized us with the conception of psychical reality existing in pure unconsciousness, and it is forming itself into a science of mind on a scale and with a command of material which have hitherto appeared an impossible ideal. We now know that what we experience as consciousness is an infinitesimal part of our psychical life, and that processes go on among psychical elements existing far below the plane on which our conscious actions are performed. Our sanity depends on the healthy functioning of psychical processes removed altogether from consciousness, as much as, and it may be even more than, on the healthy functioning of our physiological organs.

I have so far used the term "unconscious" in its most general meaning to imply a reality of which we are not conscious, but which we conceive as existing in its own right. In abnormal psychology, however, the term has acquired a specific meaning, and in the practice of psychoanalysis it denotes a special and clearly marked plane of psychical life. It denotes a region of the soul or a plane of living activity which under normal conditions cannot come to consciousness. In the theory of Freud this lowest plane of the mind consists of repressed wishes seeking fulfilment, but prevented by the direct inhibition of a psychical resistance which he names the censure. It is not from the unconscious in this meaning that memory-images come to consciousness; they come from what, in distinction to it, is named the subconscious, or the foreconscious.

It is, however, only in its agreement with the general theory of psychoanalysis, and not with any particular doctrine or special subject of controversy, that Bergson's conception of the part which pure memory plays in conscious action is important. What then is the reality which memory reveals? It is not the past events themselves, but the register they have left in the living mind. Memory reveals spirit. There are therefore two orders of reality, different in kind—a material order and a spiritual order—over which our mind can range, and from which the images come which shape and frame our actions.

The doctrine has offered considerable difficulty to philosophical criticism on account of its apparently irreconcilable dualism. But we are dealing only with a psychological problem, and the question of an ultimate dualism is metaphysical. This is abundantly clear when we take up Bergson's metaphysical argument in which the dualism of mind and matter is reconciled. In psychology we assume a mind opposed to a world which it knows. What, for the mind, is this world? We distinguish

two faculties—that of perceiving and that of remembering—which we regard as mental acts. Are they only different ways of apprehending one and the same reality? This is the commonly held view. On our theory the difference lies in the nature of the reality discerned, not in the mental act.

Our mind in action is focussed in an attitude of conscious attention to life. At every moment of an action in progress the mind is controlling and directing our activity by preparing and shaping the action. Consciousness is the luminous centre. It exists for the sole purpose of serving action. The brain is the contrivance by which action is co-ordinated, directed, and controlled. It is a mechanism of marvellous complexity for the reception and transmission of messages, a kind of vast telephonic exchange. There is one point, and one only, in the propagation of a vibration through the brain at which the mind can effectively intervene to decide the resulting action. This is where the sensory and motor elements meet, where the sensory nerves pass on the current to the motor nerves, and it is because the mind intervenes at this point that it appears as though the process itself generated the mind. What then really is the mental process? It is perception and memory serving action, combining to form the eventual action. Two kinds of images form themselves in consciousness, perceptual images and memory images; whence do they come? With regard to perception there can be no doubt. Whatever be the work of the mind on the data of sense, whether it be selection only, or whether it be the clothing them with form or the enclosing them in conceptual frames, we know whence they come. They come from the external world. Whether they arise within the body as affections, or without the body as external perceptions, they come from the spatial world, and not from the mind itself. But whence do memory-images come? They too come from an already-existing reality. The common expressions "bringing to mind," "recollecting," "remembering," show this. This reality is the mind itself. It is not a spatial existence, but a duration. The mind is forming itself by the action it is engaged in. The living experience of incessant action is adding to the store of memory and forming the character of the action itself. The register or record is not something foreign to ourselves, some kind of spiritual stuff on which some process of photography is leaving the impressions of the scenes through which we pass. Our activity is a duration, and this means that the acted past is very part of our present activity. It is this part of ourselves which comes to consciousness in memory, and it is our very self, even when we are unconscious of it.

SALE.

MESSRS. HODGSON'S sale on the 6th inst. included the following—Cauvet, *Recueil d'Ornements*, 1777, 60l. Horace Walpole's copy of *Hortus Palatinus*, by S. de Caus, 1620, with inscription by Carlyle, 15l. Beaumont and Fletcher's *Plays*, 1647, 21l. Linschoten's *Voyages*, 1598, 39l. 10s. Bacon's *Essays*, 1625, 11l. A Collection of Seventeenth-Century Tracts on Trade, Banking, Coin, &c. (60), 144l. White's *Selborne*, first edition, morocco extra, 25l. Shelley's *Cenci*, first edition, handsomely bound in inlaid morocco, 1819, 34l. Tennyson, *Poems* by Two Brothers, 1827, 12l. 10s. FitzGerald's *Omar Khayyam*, 1868, 8l. 8s., and the rare Madras edition of 1862, 14l. 10s. Meredith's *Modern Love*, 1862, 5l. 5s. Stevenson's *Child's Garden of Verses*, 1885, 5l. 5s. Morris's *Sundering Flood*, vellum copy, Kelmscott Press, 1898, 9l. 5s. The MS. Journal by Gray sold for 33l.; and an Autograph Letter from George Meredith to Mr. George Moore realized 9l. 17s. 6d. The total for the day's sale was 965l.

Literary Gossip.

THE liberty of criticism in newspapers has been much restricted of late years by actions for libel, and we are glad to notice that the principle of fair comment on a matter of public importance or a man who lives a public life was emphasized by Mr. Justice Darling, and fortified by the verdict on Tuesday in *Preston v. The Daily News* in the King's Bench Division. Mr. Preston's book, 'The Life and Times of Lord Stratheona,' was a severe indictment of the business methods and policy of its subject. *The Daily News* credited Mr. Preston last November, in a review, with "sustained malevolence" and "mud-slinging," and the jury decided that these comments were justified.

Boswell's 'Johnson' and Sir George Trevelyan's 'Macaulay' were cited as model biographies. Incidentally, this led Mr. Justice Darling to the comment that, if Macaulay had been living to-day and criticizing some of the victims of his *Essays*, he would have been cast in heavy damages. We remark also that Boswell, though a supreme biographer, was a spiteful writer, and his masterpiece would, we think, have justified actions by some of Johnson's circle.

FORTHCOMING lectures of the Royal Society of Literature include 'Marlowe and Shakespeare,' next Wednesday, by Dr. W. L. Courtney; and 'English Religious Poetry,' by the Dean of St. Paul's, on the following Wednesday.

THE fine war-sonnets of Rupert Brooke, who died on April 23rd at Lemnos, were first published in the December issue of *New Numbers*, which is out of print. They are now to reappear in '1914, and Other Poems,' a collection of all Brooke's poetry since the appearance in 1911 of his first volume, 'Poems.' Messrs. Sidgwick & Jackson will, at the earliest possible moment, publish the book, which will contain a portrait of the author. A collected edition of his work is in contemplation, but will probably not be issued before the end of the war.

DR. GEORGE PALMER PUTNAM has prepared a new book entitled 'In the Oregon Country.' It contains a series of outdoor studies in Oregon, Washington, and California. Dr. Putnam also talks about the folk-lore of the modern West in the making. Messrs. Putnam will publish the volume, which will be well illustrated.

MR. F. A. HYETT and MR. ROLAND AUSTIN are publishing by subscription a Biographical Supplement to 'The Biographer's Manual of Gloucestershire Literature.' The Supplement, which will include Bristol and has been compiled with a view to being used as an independent work, will be issued in two parts, the first of which will be ready in October next. References to a large number of biographical and critical articles (English and American) will be included, and there will be a limited issue on large paper with portraits. Orders should be sent to Mr. Austin at the Public Library, Gloucester.

THE death on Tuesday last of Lucy Bethia Walford, aged 70, removes a novelist popular in the latter half of the Victorian era. Mrs. Walford was the daughter of John Colquhoun, author of 'The Moor and the Loch,' and her vivacious 'Recollections of a Scottish Novelist' (1911) give a good idea of her early life in the Highlands and the Edinburgh society of the fifties. Her first novel, 'Mr. Smith' (1874), was at once a success, and was followed by many others which were popular in their day, such as 'The Baby's Grandmother,' 'The Matchmaker,' and 'A Stiff-necked Generation.'

AMONG those lost on the *Lusitania* was Mr. Lothrop Withington, one of the foremost students of the Puritan settlement in New England, and an occasional contributor to our columns.

Mr. Withington was born on January 31, 1856, at Newburyport, Massachusetts, of a family descended from the earliest settlers in New England. Early in life he came over to England, and was at once drawn to the historical and genealogical researches which ultimately made him familiar with the history and connexions of a host of important families in England, Ireland, or France, which had sent members to America before the Restoration.

His chief publications are to be found in the *New England Historical and Genealogical Register*, and in the Journals of the Historical Societies of Georgia, Delaware, Maryland, Pennsylvania, New Jersey, North Carolina, South Carolina, and Virginia. He was a Commissioner for the Jamestown Exhibition, and took a prominent part in the movement for establishing a U.S. Historical Commission, which resulted in the passing by Congress in 1912 of a bill founding a Public Record Office.

He wrote much, though anonymously, on social reform, and verse of considerable merit. His only separate publication in this country was an edition of Harrison's 'Description of England,' but he had been for years collecting material for a history of the working-class movement in England between the fall of Chartism and the appearance of modern Socialism, a period of which little is known. A man of striking personality and great force of character, Mr. Withington will be deeply regretted by a wide circle of friends.

MR. ELBERT HUBBARD, the author and lecturer, and his wife, were also among the victims on the *Lusitania*. Mr. Hubbard was editor of *The Philistine*, and founder of the Roycroft Shop at East Aurora, New York State, which turned out éditions de luxe of the classics. His outspoken staccato style of writing was popular in the United States. His principal books were a long series of 'Little Journeys to Homes of Good Men and Great.'

His wife (Alice Moore) acted as general superintendent of the Roycroft Shops, was manager of the Roycroft Inn, and principal of the Roycroft School of Life for Boys.

SCIENCE

OUR LIBRARY TABLE.

War Surgery. By Edmond Delorme. Translated by H. de Méric. (H. K. Lewis, 5s. net.)—The present war has shown that many of the methods employed in civil practice are not applicable to wounds from which soldiers are now suffering. In the South African War, in the Manchurian campaign, and more recently in the Balkans the troops were fighting upon virgin soil. In France and Belgium the fields have been cultivated for centuries, and the soil teems with microbic life. The wounds, therefore, soon become infected with such deadly organisms as the tetanus bacillus and the micro-organism associated with gas gangrene. It has been found necessary to return to the older methods of military surgeons, modified and improved by the knowledge obtained from recent medical science. The old surgeons gathered their experience painfully on many battlefields, and adopted it empirically. Modern science has shown why they were successful. The extent and severity of the fighting have made it necessary to obtain the help of many doctors, some fresh from the schools whose methods are too scientific for the cases they have to treat, others who have had perhaps less experience in the treatment of wounds than in other branches of their profession. For all these reasons we welcome Dr. Delorme's 'Précis de Chirurgie de Guerre.' Dr. Delorme speaks with authority. He is well known as a writer on war surgery. He holds the rank of Inspector-General in the French Army, and he is a past President of the Surgical Society. Many Englishmen, unfortunately, are not able to read French fluently, and Mr. de Méric has been called upon to give a translation of Dr. Delorme's book. He has succeeded for the most part admirably, but here and there he renders technical terms so literally that it will be rather difficult for one who is ignorant of French to grasp the exact meaning, although it is usually possible to guess it by the context. The book is thoroughly to be trusted, and should be read by every one who is taking a temporary commission in the Royal Army Medical Corps. Its only fault, perhaps, is that it is not long enough: more detailed information would be welcome upon many of the subjects of which it treats.

In fourteen *Floral Rambles in Highways and Byways* (S.P.C.K., 6s. net) the veteran botanist Prof. Henslow includes a rich store of observation concerning the forms of flowers and their purpose. He adds at the same time matter of historical interest, such as early recipes, and details of cultivated plants which are derived from, or connected in family with, our common wild flowers. Judicious use has been made of works such as 'The Fertilisation of Flowers,' by H. Müller. The arrangement of plants by their habitat is reasonable, but it would have been well, we think, to add in each case the approximate date of flowering, otherwise the young student may search for some blossoms at a season when they are only to be found in the pages of popular novelists. For a reader of some instruction the book is excellent, but we are inclined to think that it is overcrowded for the average observer. The Professor supplies references to other books—there are many of his own of excellent quality—but a volume should be clear and self-sufficient, and here he makes passing references to plants which are, in themselves, unenlightening.

The illustrations in black and white are very helpful. Those in colour are frequently in the wrong places, and we find several repetitions of matter which a little revision might have removed. There is a brief description and criticism of Darwin's views in the last chapter, 'A Rest, and Reflections'; but Mendelism seems to be ignored.

A Chaplet of Herbs, by Florence Hine (Routledge, 2s. 6d. net), consists of a collection of quaint and curious recipes and remarks concerning the virtues of plants. This source of entertainment has been well worked by this time, as in 'The Book of Flowers,' by Katharine Tynan and Frances Maitland; but the author wins our commendation by her pleasant Introduction, and by going beyond such usual sources as Gerard, Coles, and Parkinson to the Sloane MSS., and a seventeenth-century MS. in her own possession. She even suggests that "the greatest pleasure of all is to compound the ancient receipts for oneself as an irresponsible amateur, and watch their effect upon the health and spirits of one's guests or the stranger at one's gate."

Why not on oneself? Some of the remedies could be tried without the risk of becoming a martyr to science. We think something should have been said about the doctrine of signatures as an inducement to belief in the special properties of plants. The arrangement is apparently casual, except that the first part is confined to plants, and the second has recipes as headings, including some that are not of a herbal character, such as the use of water or white wine in which a red-hot horseshoe has been cooled "for the spleen." A few more notes would have been welcome here and there, either for purposes of explanation, or to mention interesting associations. The synonyms supplied are sometimes confusing to a modern reader.

There is a Bibliography at the end which gives details of the books used, but might be improved by special knowledge. We need not, however, consider the little book in too serious a light; and may add that it has been a pleasure to read it, even where its contents are familiar.

'PAINLESS CHILDBIRTH IN TWILIGHT SLEEP.'

Mrs. RION suggests that I am unfair, and that I should have at least referred to the opinion of Sir Halliday Croom. The review quotes the sentence by Sir Halliday, "Nowhere have these drugs been employed with greater skill and success than *right here* by the British doctors." I suggested that the words italicized were American, but the quotation is surely as favourable to Mrs. Rion's case as any that could be gathered from the book.

I have nothing further to add, except that I took the trouble before I wrote the review to consult friends who are obstetric physicians.

YOUR REVIEWER.

SOCIETIES.

BRITISH ACADEMY.—May 5.—Viscount Bryce, President, in the chair.

Mr. G. F. Hill, Keeper of Coins and Medals at the British Museum, read a paper on 'The Ancient Coinage of Southern Arabia.' He said that Strabo (after Eratosthenes) mentions four tribes inhabiting Southern Arabia: the Mineans, Sabæans, Katabanians, and Chatramotites. He does not mention the Himyarites, who rose to power after the time of Eratosthenes. The coins generally known as Himyarite are to be divided between the first three tribes mentioned by Strabo. The earliest Sabæan coins are derived and closely imitated from the Attic coinage of the fourth century B.C. (not from that of an earlier date, as

usually supposed), and it is doubtful whether any of them are earlier than the third century. The latest of this early class are intimately connected by inscription and monogram with the class of large flat coins, of which almost all known specimens come from a find made at San'a. These flat coins are derived, though less immediately, from the Attic coinage of the "New Style," and probably began about the period of the Himyarite era of 115 B.C. They mark the definite ascendancy of the Himyarites, properly so called. The later examples of this San'a class show the influence of Roman coins of the time of Augustus. A small class of coins with a bucranium on the reverse is connected by monograms and symbols with the San'a class. Finally, on the latest class of coins concerned, dating from about A.D. 50-150, we find the names of certain kings, of whom one, Karib'il, is the Charibael who is mentioned in the 'Periplus Maris Erythraei' (about A.D. 70) as reigning at Saphar; while two others, and perhaps a third, may be identified on the evidence of inscriptions as kings of Qataban, the Katabania of Strabo. To the Mineans may be attributed an imitation of a coin of the types of Alexander the Great, with the typically Minean name 'Abyatha', which probably dates from the second century B.C., as well as one or two other small coins. In spite of the facts that Attic coins circulated in Arabia, and that morphologically the Arabian coins show Attic influence, the dominant influence as regards the standard of the coinage throughout the period concerned was evidently Persian.

A discussion followed, in which Prof. King, Prof. P. Gardner, Dr. George Macdonald, and the President took part.

SOCIETY OF ANTIQUARIES.—April 20.—Dr. Philip Norman, V.-P., in the chair.

The Master of St. John's College, Cambridge, exhibited the original contracts for the tomb and grate of the Lady Margaret in Westminster Abbey, and other documents relating to the same work. The contract for the tomb is signed by Pietro Torregiano, and therefore settles definitely who was the maker of the tomb. The grate, which has recently been restored to the Abbey, was made by Cornelius Symondson, smith of London. Both contracts are very detailed, and show that the instructions contained in them were carefully followed in the actual work. The other documents consisted of receipts for various payments and accounts. All are now in the possession of St. John's College.

Lieut.-Col. Hawley and Sir William St. John Hope presented the report on the excavations undertaken at Old Sarum in 1914, which unfortunately had to be brought to a somewhat summary end through the outbreak of the war, but not before two important pieces of work had been finished. The season's operations were restricted to the area between the cloister of the cathedral church and the city wall to the north of it. This area was found to be occupied by a large house of the twelfth century, having an aisled hall with porch and kitchen on the east, forming one side of a courtyard with a range of buildings along the cloister to the south, and another range of buildings, entered by a porch from the cloister, on the west extending to a garderobe tower on the city wall. A pentice or some such building seems to have formed the north side of the courtyard. To the west of the house was a garden or raised terrace closed in by a good stone wall on its far side. From the architectural importance of the buildings, as shown by the fragments found, it is possible that the house was that of the Bishop of Salisbury. The other work carried out was the cutting of a deep section through the bank encircling the city outside the Norman wall.

May 6.—Dr. Philip Norman, V.-P., in the chair.—Sir William St. John Hope read a paper on 'The Last Testament and Inventory of John de Veer, thirteenth Earl of Oxford.'

The last testament and the inventory of John de Veer, the thirteenth Earl of Oxford (ob. 1509), are documents of considerable importance as illustrating the nature and value of the goods and chattels of a wealthy nobleman at the beginning of the sixteenth century. The Earl of Oxford was a man who experienced various vicissitudes of fortune, and for some years was in exile and a prisoner abroad. On his return to England and restoration to place and power, his great wealth enabled him largely to make good the losses he had sustained during his attainder and imprisonment, and the inventory under notice shows in an interesting way, through the liberal use of heraldic decorations, in what directions he spent some of his wealth. The inventory is especially rich in lists of magnificent pieces of plate, but it also contains much household furniture and chapel stuff, as well as armour and weapons and various

miscellaneous objects. Large numbers of these goods were disposed of under the Earl's testament, which is of unusual interest on that account. His landed property was disposed of by a separate will.

Mr. V. T. Hodgson exhibited two alabaster tables—one representing the Coronation of the Virgin, and the other the Descent from the Cross.

ARISTOTELIAN.—May 3.—Prof. Dawes Hicks, V.-P., in the chair.—Mr. J. V. Merriman was elected a Member.

Prof. Arthur Robinson read a paper on 'The Philosophy of Maine de Biran: the Way out of Sensationalism.' De Biran was a life-guardsmen of Louis XVI., banished to solitude by the Revolution, who devoted his life to philosophy. Although the period in which he lived witnessed the beginning and development of the great philosophical movement in Europe inaugurated by Kant's 'Critique of Pure Reason,' De Biran began his work probably not knowing even the name of Kant, and regarding Condillac and the ideologists as the whole of philosophy. The attention which has recently been drawn to his work is due not to a purely antiquarian interest, but to the value and suggestiveness of his writings. It has been claimed that there is a close kinship between the philosophy of De Biran and that of Bergson; is no doubt a kinship of the spirit rather than of the letter, but there are some who see in his doctrines the beginning of a philosophical direction which has influenced first Ravaisson and finally Bergson.

In the only work published during his lifetime, his 'Mémoire sur l'Habitude,' he comes before us as a sincere and subtle thinker, a psychologist by constitution, an ideologist and disciple of Condillac, gradually reasoning himself out of Sensationalism under the guidance of a clue found in the authorities of that school, but never pursued by them.

Condillac's psychology was an attempt to reduce all the contents of consciousness, and also its activity, to transformations of passive sensations. Memory is a weakened attention, a dominant sensation, and to have two sensations at the same time is to compare and judge. So, in his famous statue, the senses are awakened one after the other, and then the intellectual faculties supervene upon—or rather are—the transformed sensations. Some of Condillac's followers have called attention to the part which mobility plays in experience, but it was De Biran who followed out the conception until it led him to conclusions inconsistent with the whole theory of Sensationalism. Some of his theories were in a curious way a forecast of modern doctrines, as, for instance, that we labour under an illusion with regard to the reality actually within us, born of our tendency to objectify and represent what is incapable of being objectified and represented, and the task of philosophy is to overcome and reverse this tendency. "Il faut, pour ainsi dire, désobjectiver la conscience et l'apercevoir dans son intimité." "Who knows," he says in another connexion, "all that is possible to concentrated reflection, and whether there may not be a new world within us to be discovered one day by some metaphysical Columbus?"

MEETINGS NEXT WEEK.

- Mon. Aristotelian, 8.—'Synthesis and Complexity (Bergson),' Mrs. Stephen.
- Institute of British Architects, 8.—'The Evolution of the Architectural Composition,' Mr. H. V. Lanchester.
- Society of Arts, 8.—'Foodstuffs,' Lecture IV, Dr. D. Somerville. (Dantor Lecture.)
- Tues. Royal Institution, 3.—'Advances in the Study of Radio-Active Bodies,' Lecture II, Prof. F. Soddy.
- Sociological, 5.—'Effects of the War on the Overseas Trade of the United Kingdom,' Mr. S. Rosenbaum.
- Anthropological Institute, 8.15.—'Who were the Cliff-Dwellers?' Dr. J. G. Kiernan.
- Wed. Meteorological, 4.30.—'The West English Winter of 1914-15,' Dr. H. H. Mill and Mr. H. E. Carter; 'Report on the Phenological Observations for 1914,' Mr. J. E. Clark.
- Society of Literature, 8.15.—'Marlowe and Shakespeare,' Prof. W. L. Courtney.
- British Numismatic, 8.
- Folk-Lore, 8.—'An Irish Festival,' Mr. A. Martin Freeman.
- Microscopical, 8.—'The Male Genital Armature of the Dermoptera,' Dr. M. Burr.
- Thurs. Royal Institution, 3.—'The Movements and Activities of Plants,' Lecture II, Prof. V. H. Blackman.
- Royal, 4.30.—'On the Corpuscular Radiation Liberated in Vapours by Homogeneous X-Radiation,' Mr. H. Moore; 'The Absorption in Lead of Gamma Rays emitted by Radium B and Radium C,' Mr. H. Richardson; 'On the Application of Interference Methods to the Study of the Origin of Certain Spectrum Lines,' Mr. T. E. Merton.
- Historical, 8.—'The Errors of Macaulay in his Estimation of the Squires and Parsons of the Seventeenth Century,' Rev. P. H. Ditchfield.
- University College, 8.30.—'The Architecture of Belgian Towns: Brussels, II,' Mr. P. Abercrombie.
- Royal Numismatic, 8.—'Rare or Unpublished Roman Coins in my Collection,' Mr. F. A. Walters.
- Chemical, 8.30.—'A New Method of estimating Bromine and Chlorine in Organic Compounds,' Mr. F. W. Robertson; 'Contributions to the Study of Acenaphthylene and its Derivatives,' Mr. B. Campbell.
- Fri. Historical, 8.30.—'The Last Great War (1793-1814) and the Present,' Hon. Gen. W. Fortescue.
- Royal Institution, 9.—'Beauty, Design, and Purpose in the Foraminifera,' Mr. E. Heron-Allen.
- Sat. Royal Institution, 3.—'Colouring Matters of Nature,' Dr. M. O. Forster.

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.)

THE close of our first article dealt with such painters as may be conveniently classed as executants displaying for the most part rather facile virtuosity; we might add to them Mrs. Laura Knight, whose somewhat metallic *May Blossom* (52) secures with defiant ability what it sets out to get, the clash of certain obvious contrasts of colour and line. To turn from these painters to the more restrained and modest, if more sentimental, group, we find the principal representatives are Mr. Edward Stott and Mr. Lionel Smythe. Mr. Stott's *Sacred Pool* (16) is beautifully seen, if not quite soundly painted. It is couched in tone intervals of an intrinsic delicacy far beyond what appears to us wise for the purposes of oil-painting, and the effect of the darkening of the oil, which comes with time, may well prove disastrous, inasmuch as pigments vary widely in the amount of oil necessary to bind them, and a slight amount of such variation might destroy so precarious an equilibrium. Mr. Smythe in his recent oil-painting has frequently sinned in this direction, but his water-colour, *A Fisher Girl* (1038), is more boldly pitched. It shows some freshness of observation, but a slight failure to maintain the consistency of the parallel movements from warm to cold—of local colour on the one hand, and coloured light on the other. Along with these sensitives should be ranked Miss Madeline Green's delicate grisaille, *The Model* (47); M. Léon de Smet's *Mademoiselle R. D. L.* (363), which looks more distinguished in these surroundings than when it was previously exhibited; and the spring landscape by Mr. S. Reid, *In England in April* (888). Perhaps also this is the place to notice Miss Emma Squire's little costume piece, *To be or not to be* (909), which seems to date from the period when Baron Leys ruled in his atelier—with a possible slight influence also of Stevens.

Alongside of these, representing the dominance of sentiment and the virtuosity with their prevailing physical vitality, we should properly discern a set of intellectuals. Perhaps, in a pedantic way, Mr. Brockhurst's school exercise, *The Pool of Bethesda* (681), might without discredit claim a place in this category, wherein, too, might be included Mr. Oliver Hall's rather excessively linear design, *Oak-trees on the Edge of Coats Common* (482). There is also a little picture by Mr. H. Morley, *The Centaur* (131), which has obvious classic leanings; and there are still-life subjects in water-colour by Sir Edward Poynter, *A Boathouse on Como Lake* (942), and Mr. Frank G. Mart, *Chrysanthemums* (949), marked by a certain severity of taste; but, whatever the excesses of the Royal Academy, it cannot be charged with excessive homage to intellect, so that one ground for critical mistrust is removed.

If there were any severe academic training in art in this country, we should hardly find an exhibition disposing of the wall-space that there is at Burlington House so destitute of decorative painting on a monumental scale—or indeed any scale. Mr. Clausen's picture (already noticed) is almost alone in this genre. Mr. Moira's *July Day* (723) pretends, indeed, by its scale and the liberties it takes with the laws of colour, to rank as decoration, but it has no structural cohesion, or other than naturalistic merits. The virtues of Mr. Seymour Lucas's large canvas, *The Flight of the Five Members, 1642* (583), are equally those of literal imitation, but

in its prosaic way it is more respectable. Certain smaller pictures show a slight decorative sense, such as Miss Court's *Tulips* (384) and *The Beach* (621), both clearly and decisively planned; Mr. Sydney Lee's *Abbey in the Hollow* (572); and Mr. Pirie's *Henroost* (160), confused in its main volumes, but maintained in a refined scheme of grey. Mr. Lambert's portrait, already referred to, is more successful if judged as pure decoration than as portraiture, the sheets of paint being beautifully laid; while Mr. Harold Speed's posthumous portrait of the *Right Hon. Percy Illingworth* (547) has been approached in a workmanlike methodical fashion which should have resulted in something more forcible and impressive than is, in fact, achieved.

In the sculpture rooms the marble *Premier Matin* (1906) of M. Eglise Rombeaux is the dominating exhibit. An excellent feeling for the effect of light and shade is here shown by the jury who placed it as well as by the sculptor, and a movement to purchase it for the Millbank Gallery has, on the whole, our cordial sympathy, as, apart from the pleasure which a typical example of Belgian sculpture added to our possessions just now would afford, it is a work which would certainly raise the level of a rather weak collection. The head is well characterized, and, while the easy life which breathes through the figure is purchased at the expense of sculptural quality, life even in familiar terms is welcome in Burlington House. It is very like flesh—so like that its stony quality is lost in what is almost a pretence. Seen as it here is at the same time as Michelangelo's well-known *rondel*, it is obviously less that artist than Rubens who has been the inspiration. Here are the same over-developed, rather flaccid curves into which Rubens was prone to fall (we are not here criticizing the choice of a model)—an error most noticeable of all in the left leg, which is very round and uncharacteristic. The whole is a genial if not very distinguished creation. The only work of equal spontaneity is Mr. Tweed's intimate portrait bust, *Julian Sampson, Esq.* (1842), the best piece of portraiture of the year. Mr. Derwent Wood's *Ambrose McEvoy, Esq.* (1792), deals with an easier subject and suggests not ill a striking personality, though the same sculptor's *Earl of Chatham* (1875) is almost as convincingly individual. Mr. Whitney-Smith's *A. J. Gough, Esq.* (1719), has a homely look of likeness, but is absurdly out of keeping with its terminal base. The more we feel that a bust is just like a man who might live next door, the greater the shock to find him abruptly blend into a marble plinth. The array of commonplace human countenances which makes a large part of the exhibition is so depressing that in face of Mr. Walter Winans's *Portrait of a Horse* (1722) we have almost Gulliver's instinctive desire to bow the knee before a nobler race. Among smaller works we may notice the agreeably coloured earthenware group *Children with Bull* (1767), by Mr. and Mrs. Stabler, a type of applied art all too rare in Academy Exhibitions.

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS.

THE sculpture of M. Marnix d'Haveloose would perhaps be even more useful in enlivening the Tate Gallery than that of M. Rombeaux, but we have less confidence in its acceptance by the Trustees, if it were offered to them. His *Vierge folle* (115) (catalogued in error as by M. Rik Wouters)

is a vivacious work, very single in impression. His gigantic *Danseuse* (54) is more *voulu*, but its vigour makes amends for a slight vulgarity and a hip-joint of india-rubber. There is a great deal of Belgian work among the paintings also. M. Theo van Rysselberghe alone contributing eight examples, many of them of very large size. They show a painter in full practice and with an easy knowledge of the novelties of technique at the end of the last century, but they have not sufficient originality or accomplishment or distinction to justify his continental reputation. *The Model's Rest* (124) with its considerable capacity and cloying prettiness is fairly representative. The same might be said of the two large paintings by Baertsoen, *The Canal* (133) and *Reflets, Gand* (139). The former is the better, and would compare favourably with many of M. Le Sidaner's renderings of similar subjects which have come to us with a similar endorsement from continental opinion. Yet there is nothing in these loose generalizations which at all outclasses what we are accustomed to get from our own painters. M. Ensor's *Interior* (136), muddled and unscrupulous as it is from a technical point of view, has flashes of inspiration. The painter evidently had moments when he felt the significance of his subject and wrought certain passages of intensely vital—smudging. This inspiration is not maintained so as to give us an ordered work of art, but we feel something of the humanity and indifference to the canons of art which are often united in Rembrandt. M. Delaunoy (134 and 137) and M. Donnay (126 and 130)—the latter is less well represented here than at the recent show of Belgian Art at the Academy—are other contributors of interesting work. The small studies by M. Émile Claus (301-10) are unworthy of an artist of his position.

Among British painters Miss Laura Knight attracts most immediate attention with her gaily coloured ballet subject *Le Pavillon d'Armide* (16), which is excellently suited to its present surroundings, achieving in this respect a decorative success. It is not so well drawn (in the foreground group in particular) as it is adroitly arranged, but a certain sumptuousness of ensemble makes up for grace of movement. In the place of honour at the other end of the room Mr. Francis Howard's *Interlude* also makes a taking centre. With him again the drawing is not impeccable (witness the leg of the principal figure), but there is some technical skill in the laying of finely graduated simple masses of paint like the silken back to the sofa. A certain photographic literalness in the figure-drawing is the principal fault of a picture which in its first conception aimed at spaciousness. Mr. Cadell in his two still-life subjects (1 and 23) is more satisfactory than in portraiture, the brilliance and rightness of the colour being more in evidence, and the unsteadiness of the form of less importance. Miss Ethel Walker's pastoral decoration is a great advance on her previous work in this department; and Mr. A. Ludovici's portrait, *Valda de l'Opéra de Paris* (39), is of unusual force.

Miss Laura Knight's *tour de force* in the manner of Mr. Sargent, *China Clay Works*, No. 1 (169), is the most striking of the water-colours. Within the limits set by the model, it is brilliantly successful. Mr. McEvoy (191 and 196), Miss Proctor (*The Blue Sofa*, 293), and Mr. Livens (226, 229, and 230) show drawings less bitingly clever, but of more charm. Mr. Wehrschmidt's heavily effective portrait sketch (56) is the best painting he has done; and his lithograph

The Baby Bacchus has a sensuous splendour of rich blacks, which, we are always told, is one of the technical attractions of the method. The most distinguished lithograph is shown, however, by Miss Ethel Gabain in *Profil Fin* (218).

Mr. George Lambert reveals, in the superficial sense, more accomplishment as a painter in *The Smile of Pan* (84), than any of the other exhibitors. The plaster bust is brilliantly executed, but the placing of it in space or relation to the foreground is ignored altogether, the painter having dropped, as he occasionally and unaccountably does, his use of colour as a consistent symbol for the distance and direction of surfaces, and painted two or three distinct pictures on the same canvas.

SIR HUGH LANE.

WITH the tragic passing of Sir Hugh Lane, one of the victims of the wanton destroyers of the Lusitania, Ireland loses the most generous of her sons. Loving beauty greatly, he desired to share his beautiful possessions with his fellow-countrymen, and Ireland's two public galleries are a witness to his noble generosity and perfect taste.

Misunderstood, suspected, and reviled, he still poured forth gifts with a princely hand, reckless of good or ill report, caring only to give of his best that all might learn to appreciate and enjoy what he himself loved.

Sir Hugh Lane first came to Dublin in 1902, when he organized a Winter Loan Exhibition of Old Masters in the rooms of the Royal Hibernian Academy. His personal charm and whole-hearted enthusiasm attracted all who met him, and brought crowds to see the pictures that he had begged and borrowed from Irish country houses.

In the spring of 1904 he was invited to organize at the Guildhall an exhibition of contemporary Irish art. That exhibition was a revelation of the Irish painter. Many of the artists whose work was included, their nationality forgotten, had been claimed by other schools; some had but a small proportion of Irish blood in their veins; but, in the main, the work shown was the work of Irishmen; and this exhibition was the first public recognition of the existence of an Irish school of painting.

Shortly afterwards, the magnificent collection of the late J. Staats-Forbes came into the market, and Sir Hugh conceived the ambitious project of founding a Gallery of Modern Art in Dublin, with the best of these pictures as a nucleus. With his usual eagerness, he at once arranged with Mr. Staats-Forbes's executors that the pictures he selected should be exhibited in Dublin, and offered to the Irish public at a specially favourable price. At the same time he persuaded a number of distinguished painters and sculptors to present examples of their work to the proposed gallery, and himself promised to give to it his own private collection of modern pictures. This he did, and the Municipal Gallery of Modern Art, which was opened in an old Georgian house in Dublin in 1907, contains a hundred pictures, statues, and drawings presented by him, or about a third of the entire collection. In addition he lent to this Gallery a number of important examples of the work of Manet, Renoir, Monet, and other painters which he had purchased at the Staats-Forbes Sale, and promised them as a gift if steps were taken to provide a permanent building to house the collection. Meanwhile Belfast had not been forgotten. In 1905 a loan exhibition of modern pictures arranged by Sir Hugh was held in that city, and led to the movement for the erection of an Art Gallery. For six

years no steps were taken in Dublin, and finally Sir Hugh himself came forward, and, with the aid of a number of friends, offered a building free of cost to the city, provided a site were found for the Gallery.

Of the miserable controversy that ensued, and that resulted in the removal of the promised pictures, I do not now wish to speak. But those of us who knew this generous spirit knew that in a very few years all bitterness would have been forgotten, that Dublin would have had its Gallery, and that its chief ornament would have been the "Lane conditional gift." But all that is over now. The vivid imagination, the quick intelligence, the unerring eye, the dauntless will, the hands that longed to give and give again, are stilled for ever.

No account of Sir Hugh Lane's work for his native country would be complete which did not record his splendid generosity to the National Gallery of Ireland, of which he was appointed Director one short year ago. Within a month or so of his appointment he had presented a large Gainsborough landscape, a portrait by Paul Veronese and one by Bassano, an El Greco, and a Piazzetta; and every succeeding month he came, bringing new treasures. During his short Directorate the Gallery has been transformed. The collection has been entirely rearranged by him. It has been strengthened in its weakest parts, and so enriched that it is now, for its size, perhaps the most representative in any public gallery.

It might have been supposed that Sir Hugh's work at the National Gallery of Ireland would have sufficiently taxed his strength during his visits to Dublin; but his energy was untiring, and when, some few months ago, the Provost of Trinity College, Dublin, prepared to go into residence, Sir Hugh undertook to superintend the cleaning and restoring of the fine collection of portraits in the Provost's house. This he did, and the portraits are now temporarily hung in the National Gallery. It was his last piece of work for Ireland.

One can hardly write calmly of the loss of this life, cut short with wanton cruelty in its prime. Those who had the great privilege of his friendship will mourn his loss all their lives; for his country his death is a national catastrophe. E. D.

Musical Gossip.

THE second of the three Concerts of British Composers, at Queen's Hall on Monday afternoon, opened with Mr. Frederic Cliffe's 'Coronation March,' specially composed for the Coronation ceremony of the King and the Queen. With its diatonic harmonies and structure on broad lines, it was well suited for that occasion. Mr. Joseph Holbrooke's *Orchestral Variations on 'Auld Lang Syne'*, giving portraits of various musical celebrities, are clever, and have wisely been made short. Mr. Holbrooke, however, has written orchestral works which show him to better advantage. His work was followed by the *Prelude to the Second Act* of Miss Ethel Smyth's 'The Wreckers,' which was a signal success.

Mr. Frank Bridge conducted his tone-poem 'Isabella,' inspired by Keats's poem. The love-music of the first section is evolved from interesting and emotional subject-matter. The second section, dealing with the tragedy, is also good, but would perhaps be more effective as incidental music to a stage arrangement of the story.

Mr. G. H. Clutsam's *Orchestral Suite 'The Pool'* is light, pleasing, and daintily scored.

It was conducted by Mr. Basil Cameron, who produced it at the Torquay Festival last year. The programme ended with Mr. Percy Grainger's well-known 'Irish Tune' and 'Shepherd's Hay.'

During the afternoon Madame Réjane repeated M. Émile Cammaerts's poem with Sir Edward Elgar's music, conducted by Sir Henry J. Wood, and the great artist created the same deep impression as on the first occasion. She has promised to declaim it for the third time at the last concert on the 29th inst.

THE first concert of the Festival of British Music on Tuesday evening at Queen's Hall was a great success, but the audience was not so large as one could have wished.

The programme opened with Mr. Norman O'Neill's bright 'Humoresque' (Op. 47). Next came Mr. Frederick Delius's 'Seadrift' for baritone solo, chorus, and orchestra, a work in which there is nothing commonplace, and of which the effect depends largely on the rendering. Mr. Thomas Beecham has a singularly clear way of conducting the music of Mr. Delius; he feels its spirit, and makes those under him feel it also. The difficult solo part was ably rendered by Mr. Herbert Heyner, and the London Choral Society was at its best.

Mr. Granville Bantock's Symphonic Poem 'Fifine at the Fair' is a subtle reflection of Browning's poem. The composer gives evidence of his well-known skill in orchestration, while the realism of the 'Fair' music acts as an effective foil to the deeper note struck later.

Mr. Joseph Holbrooke's clever setting of Poe's 'The Bells' is one of his best works. Realism naturally plays a large part in it; but the contrast after 'Seadrift,' and most of 'Fifine at the Fair,' was not altogether to its advantage.

Dr. Ethel Smyth's 'Three Moods of the Sea,' 'Requies,' 'Before the Squall,' and 'After Sunset,' proved further additions to her "sea" in pirations in 'The Wreckers.' Of the three Moods the last is the simplest and the strongest.

The programme, unusually long, included part-songs by Mr. Grainger, and Sir Charles Stanford's Irish Rhapsody, No. 4.

THE LONDON SYMPHONY CONCERT at Queen's Hall on Monday evening opened with César Franck's Symphonic Poem 'Le Chasseur Maudit.' At first joyous sounds of church bells and a peaceful melody offer striking contrast to the ominous hunting horn of the brutal Count of the Rhine; but later fierce passages, appropriate from a dramatic point of view, are of less musical interest.

Four interesting 'North-Country Sketches,' by Mr. Frederick Delius, reflect moods caused by the various seasons of the year; and there are, as in the composer's music generally, delicate touches of realism, notably in 'Autumn' and 'Spring.' Miss Fanny Davies gave an earnest rendering of a Mozart Pianoforte Concerto in c minor. The programme included Dr. Ethel Smyth's effective Overture to her opera 'The Wreckers,' and Lalo's attractive c minor Symphony. Mr. Thomas Beecham conducted the whole of the concert with skill and understanding.

MR. WILLIAM MURDOCH gave a second pianoforte recital at Bechstein Hall on Tuesday afternoon. He played a group of Debussy pieces, including the characteristic 'Berceuse héroïque,' composed for King Albert's book. After these came a group by

M. Ravel, in which the music was notable for beauty and refinement, with the exception of certain rhapsodical passages, more curious than interesting. Mr. Murdoch deserves high praise as interpreter of these two composers.

Mlle. LENA KONTOROVITCH AND MR. VERNON WARNER gave a violin and pianoforte recital at the Æolian Hall on the 8th inst. The violinist, who made a favourable début in London a season or two ago, was heard to good advantage in César Franck's beautiful Sonata. Her playing was thoughtful and expressive. Mr. Warner is a good pianist, though there were moments in which the tone of the pianoforte was somewhat too prominent. His rendering of a group of old pieces by Lully, Rameau, and others transcribed by Godowsky, was clear and brilliant. These transcriptions are clever, and in their way effective; some in the audience would, perhaps, have preferred the music as written by the old masters.

ON Wednesday evening Miss Fanny Davies, Miss Jelly d'Aranyi, and Madame Guilhermina Suggia gave the first of two Trio Concerts at the Æolian Hall. They are all able artists, and showed in their work a genuine "consort." They performed Beethoven's Trio in B flat, Op. 97, a work formerly called "great," an adjective to which, however, the two Trios of Op. 70 are more justly entitled.

THE Report of the Musical Director of the Corporation of the City of Cape Town from February 28th, 1914, when the Municipal Orchestra was established, down to February 28th, 1915, is most encouraging. Of 298 orchestral works performed (most of them for the first time in South Africa), 83 were by 38 British composers. At a course of lectures by Mr. W. H. Bell (Principal of the South African College of Music) on Mozart's c minor Symphony and Beethoven's nine symphonies, these works were given under his direction. The average attendance (excluding members of the military forces admitted free of charge) at each concert was 779.

THE professors of the staff of the Mayfair School of Music will give a concert early in June in aid of musicians suffering during this distressful time.

DR. R. R. TERRY will read a paper on 'Sea Songs and Shanties' at the seventh meeting of the Musical Association, which will be held in the Board Room at Messrs. Novello's next Tuesday afternoon.

THE LONDON STRING QUARTET (MM. Albert Sammons, Thomas Petre, H. Waldo Warner, and Warwick-Evans) announces a series of Saturday and Monday "Pops," beginning on the 31st inst.

PERFORMANCES NEXT WEEK

SEV.	Special Concert, 3.30, Royal Albert Hall.
MON.	London Symphony Orchestra, 8, Queen's Hall.
TUES.	Philharmonic String Quartet, 8.30, Æolian Hall.
	Isidore Menges and Melia's Violin Duet Recital, 8.15, Bechstein Hall.
	Mrs. Hess's Pianoforte Recital, 8.15, Bechstein Hall.
	Gertrude Lonsdale's Recital of British Songs, 8.30, Æolian Hall.
WED.	Fanny Davies's Trio Concert, 8, Æolian Hall.
	Helen Sully and Arthur de Greef's Violin and Pianoforte Recital, 8.15, Æolian Hall.
THURS.	Lloyd-Powell's Pianoforte Recital, 8.15, Æolian Hall.

TO CORRESPONDENTS.—J. W.—W. S. C.—E. D.—W. R. P.—Received.

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DRAMA

LIVERPOOL AND IRISH PLAYERS.

THE Liverpool Commonwealth Repertory Company are to be congratulated on adopting a system of co-operative working which cannot but conduce to a harmony of enthusiasm and efficiency. Determined to fight from a living wage up to success, they have already had their reward from the Liverpool public, and this has encouraged them to try their luck in London at the Kingsway Theatre.

Their acting deserves success; for it shows study, spontaneity, and an absence of that ultra-professional touch which leads to "stars" and other conventions inimical to the interests of drama as an art. But they must exercise more care in their choice of plays. 'Nobody Loves Me,' by Mr. Robert Elson, given by them on Friday in last week, does not deserve inclusion in their repertory. It has occasional phrases of wit and worth, a few "situations," and some characterization, but no real coherence. We cannot attempt to summarize the plot, which varies between complexity and slightness, and should have been edited into a more concise and consistent form. Alice Mansfield, Edith Barwell, Estelle Winwood, and Mr. Laurence Hanray may be singled out for their excellent efforts; while Nina Henderson and Mr. Wilfrid Shine distinguished themselves so far as their parts allowed, and gave evidence of what the company may be expected to do with better opportunities.

The Irish Players, now at the Little Theatre, make up their programmes well. The three plays given on Tuesday night are not new to London, but they bear repeating. 'In the Shadow of the Glen' has an interest of its own in that Synge in it neglected technique for the sake of language and description. A critic of average drama might complain of the length of the Tramp's speeches on this score, but, to our thinking, the sustained, harmonious exposition of the very soul of wild Ireland, as revealed only to the poet and the wanderer who know the wet earth at dawn and the mist gliding up the glen at nightfall, justifies itself to the full.

The grim tragedy of 'Maurice Harte' was admirably brought out, especially by Mr. Fred O'Donovan, Mr. Arthur Sinclair, and Sara Allgood. It is an impressive play, and the touches of comedy that relieve the tension, and establish the proportion of the whole, lead us to expect from the author, Mr. T. C. Murray, when he is older, comedies as well as tragedies of the life he knows so well.

The evening to round it off needed just such variety as was supplied by 'Spreading the News,' Lady Gregory's admirable farce. Mr. Arthur Sinclair, as Bartley Fallon, has not lost his gift of immobility of feature, nor Kathleen Drago, as Mrs. Tully, her talent for village innuendo. Mr. O'Rourke, otherwise adequate in all three plays, shows a tendency to be wooden in expression and demeanour.

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